

# THE UNIVERSITY OF TEXAS

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NO. 6714

JULY 15, 1967

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## PICTURE MEMORY CONTEST BULLETIN

FOR USE IN THE

Picture Memory Contest  
For Grades Four and Five

BY

MRS. BESSIE MAY HILL  
*League Art Consultant*

*The University Interscholastic League,  
1967-68 and 1968-69*



Price 30 Cents

BUREAU OF PUBLIC SCHOOL SERVICE  
*DIVISION OF EXTENSION*

THE UNIVERSITY OF TEXAS : AUSTIN

## Pronunciation of Artists' Names

*(Accent the capitalized syllable)*

Bellows—BEL-lows  
Benton—BEN-ton  
Bingham—BING-ham  
Breton—bre-TON  
Brueghel—BROOG-el  
Cezanne—say-ZANN  
Chardin—shar-DANN  
Corot—ko-RO  
Correggio—kor-RED-jo  
Curry—CUR-ry  
Davis—DAY-vis  
Durer—DEW-rer  
Gauguin—go-GAN  
Giotto—JOT-tow  
Gogh—GO  
Hals—HALLS  
Homer—HO-mer

Hopper—HOP-per  
Landseer—LAND-seer  
Leonardo—lay-o-NAR-do  
Marc—MARK  
Millet—me-LAY  
Picasso—pe-KAH-so  
Portinari—port-ti-NAR-i  
Raphael—RAH-fah-el  
Renoir—re-NWAR  
Rivera—ri-VERE-ah  
Sully—SUL-li  
Troyon—trwah-YONN  
Trumbull—TRUM-bull  
Vermeer—ver-MERE  
West—WEST  
Wood—WOOD

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# Official List for Picture Memory Contest

1967-68 and 1968-69

*(All pictures are available in both large and small prints)*

Spelling of artists' names or titles of pictures may vary from text to text or from language to language. An artist may adopt a title (EG—El Greco) or be customarily known by a designation other than his name (EG—Correggio). Furthermore, texts frequently fail to agree on nationality, some assigning the artist to the country in which he was born and others to the nation in which most of his painting was done. Such cases account for the compound designations such as "French-Dutch" or "English-American."

The official list shall be final authority, for the purposes of this contest, in the spelling of artists' names, picture titles, or nationalities. Since the entire name of the artist may be long and difficult, contestants shall give the last name or adopted name of the artist. Giving the full name is not an error if spelled correctly. Either of alternate names or titles will be considered correct if listed and if not misspelled.

Sponsors are requested to report to the League office any typographical errors. Correction notice will promptly be entered in the "Official Notices" of the *Leaguer*.

<i>Name of Painting</i>	<i>Name of Artist</i>	<i>Nationality</i>
1. <i>The Sand Cart</i>	Bellows, George	American
2. <i>Men on the Dock</i>	Bellows, George	American
3. <i>Louisiana Rice Fields</i>	Benton, Thomas Hart	American
4. <i>Daniel Boone Escorting Pioneers</i>	Bingham, George Caleb	American
5. <i>The Song of the Lark</i>	Breton, Jules Adolphe	French
6. <i>Harvesters</i>	Brueghel, Pieter (The Elder)	Flemish or Dutch
7. <i>The Blue Vase</i>	Cezanne, Paul	French
8. <i>Saying Grace</i>	Chardin, Jean Baptiste Simeon	French
9. <i>Houses at Honfleur</i>	Corot, Jean Baptiste Camille	French
10. <i>The Holy Night</i>	Correggio	Italian
11. <i>Elephants at the Circus</i>	Curry, John Steuart	American
12. <i>Line Storm</i>	Curry, John Steuart	American
13. <i>For Internal Use Only</i>	Davis, Stuart	American
14. <i>The Squirrels</i>	Durer, Albrecht	German

<i>Name of Painting</i>	<i>Name of Artist</i>	<i>Nationality</i>
15. <i>Farmyard Scene</i>	Gauguin, Paul	French
16. <i>St. Francis and the Birds</i>	Giotto	Italian
17. <i>Sunflowers</i>	Gogh, Vincent Van	French-Dutch
18. <i>Going to Work</i>	Gogh, Vincent Van	French-Dutch
19. <i>The Laughing Cavalier</i>	Hals, Frans	Dutch
20. <i>Fog Warning</i>	Homer, Winslow	American
21. <i>Lighthouse at Two Lights</i>	Hopper, Edward	American
22. <i>An Aristocrat or A Distinguished Member of the Humane Society</i>	Landseer, Edwin	English
23. <i>Mona Lisa</i>	Leonardo da Vinci	Italian
24. <i>Blue Horse</i>	Marc, Franz	German
25. <i>The Gleaners</i>	Millet, Jean Francois	French
26. <i>Le Gourmet</i>	Picasso, Pablo	Spanish-French
27. <i>The Harlequin</i>	Picasso, Pablo	Spanish-French
28. <i>The Coffee Bearers</i>	Portinari, Candido	Brazilian
29. <i>Madonna of the Chair</i>	Raphael	Italian
30. <i>Mlle. Romaine Lacaux</i>	Renoir, Pierre Auguste	French
31. <i>Mexican Child</i>	Rivera, Diego	Mexican
32. <i>Summer</i>	Rousseau, Henri	French
33. <i>The Torn Hat</i>	Sully, Thomas	English-American
34. <i>Pasturage</i>	Troyon, Constant	French
35. <i>Signing the Declaration of Independence</i>	Trumbull, John	American
36. <i>Mrs. Freake and Baby Mary</i>	Unknown	American
37. <i>The Cook</i>	Vermeer, Jan	Dutch
38. <i>View of Delft</i>	Vermeer, Jan	Dutch
39. <i>Penn's Treaty with the Indians</i>	West, Benjamin	American
40. <i>Young Corn</i>	Wood, Grant	American



## Introduction

Art is not a thing apart. It is the pulsebeat of civilization. The creator and the culture may pass, but art remains. Archaeologist and historian recognize that creative expression is inherent in man and that art is as necessary to the primitive tribesman as to the metropolitan intellectual.

Every child should share this universal heritage and explore these riches and the beauties of the world about him. If artistry is discovered or talent is rescued from oblivion, teacher and student may consider this an additional reward.

Art should be an integral part of the curriculum. The cost is negligible. Many of the skills and much of the knowledge acquired in the art laboratory are invaluable. Art is a dynamic, moving force which enriches life, gives substance to the spiritual and aesthetic nature of man, and often increases his understanding.

The picture memory contest is designed to encourage the study of art in the elementary grades and to expand the visual perception of the student. The child possesses an inquiring mind and normally delights in learning, but having the children memorize certain data to be recalled during the actual contest is not the basic aim of the competition. Picture memory is to expose the student to pictures representing various ages and schools and to awaken his aesthetic instincts. Some of the technical aspects of painting and little sketches of history will be discussed in this booklet. Through experience and appreciation, the student should learn to project his own judgment in exploring the world of art and the natural beauties about him.

The scope of the contest and of the picture memory bulletin is necessarily limited. Paintings and artists are presented, not at random but as "samples." According to the needs and abilities of the students, the teacher should provide material from other sources, using perhaps film strips and slides, and should encourage students to visit local artists or galleries. Additional reproductions from master painters and engravers may be presented. For many children this contest will be the first step or the opening of the door.

We wish to thank Artext Prints, Inc., of Westport, Connecticut, for its invaluable assistance in assembling the pictures.

R. J. KIDD  
Director

## Rules for Picture Memory Contest

1. *Divisions*.—There is only one division in this contest and it is open to children in the fourth and fifth grades.

2. *Representation*.—Each member school in the League having two or more pupils in the fourth and fifth grades is permitted to enter a team in picture memory.

To the picture memory team of two shall be added one member for each 20 pupils (or fraction thereof) in excess of 10 enrolled in the eligible grades on the basis of total enrollment up to the opening of the spring semester. Thus, if the total enrollment in the eligible grades is 10 or fewer than 10, the team is composed of two pupils; 11 through 30 pupils, inclusive, the team is composed of three pupils; 31 through 50 pupils, the team is composed of four pupils, etc. (Pupils passing from an ineligible grade, third, or to an ineligible grade, sixth, at mid-term should not be counted in the total enrollment in the fourth and fifth grades.)

In no instance may a school enter more than five contestants.

3. *Eligibility*.—Only pupils in the fourth and fifth grades who are eligible under Article VIII of the Constitution may be entered in this contest.

4. *Conducting the Contest*.—The director of picture memory shall provide contestants with sheets of paper divided into three columns, headed "picture," "artist" and "nationality." Horizontal lines shall be numbered one through 33 (or, if 17 pictures are used, one through 17). Typing paper or notebook paper may be used.

Each contestant shall draw a number from the director of the picture memory contest and write that number in the upper right-hand corner of each sheet of his test paper. The director shall keep an accurate list of the names of the contestants and the number each has drawn. This list shall be used for identification of the test sheets after the contest.

The director shall appoint two monitors to supervise the contest, and they shall stay in the room while the contest is being held and report to the director any attempt on the part of any pupil to copy from any other or from any source during the contest. The director shall disqualify any pupil who attempts to copy from any source.

The director, or person designated by him, shall exhibit to the contestants either 33 pictures from the prescribed list, or 17, chosen at random, and shall keep an accurate list of the pictures, the artists, and

the nationalities in the order in which they are exhibited. These sets of pictures are changed every two years in September of "odd years." [EG 1965, 1967].

The district director is responsible for securing the pictures which are to be exhibited. The contest director should consult the Official Notices Column of the *Leaguer* for corrections, if any, in the list.

Contestants shall be instructed to write down the name of the picture in the first column, the name of the artist in the second column, and the nationality of the artist in the third column. Either pen or pencil is permissible. Only one side of paper should be used. The official list shall be final authority, for the purposes of this contest, in the spelling of the artists' names, picture titles, or nationalities. Since the entire name of the artist may be long and difficult, contestants may give the last name or adopted name of the artist. Giving the full name is not an error if spelled correctly. Either of alternate names or titles will be considered correct if listed and if not misspelled. Sponsors are requested to report to the League office any typographical errors. Correction notice will promptly be entered in the "Official Notices" of the *Leaguer*.

After the test has been given, the test sheets shall be collected by the director and the list of the pictures in the order in which they have been exhibited attached thereto, and test sheets and list turned over to a committee of graders who shall grade the sheets.

The director shall then identify each test sheet by contestant's name and school. A list of the 100 per cent contestants shall be made which shall be publicly announced during the elementary school meet. The team grades shall be computed (see next paragraph), and a first, second and third place winner declared.

The team grade shall be determined by adding together the scores made by all members of a given team and dividing the sum by the number of individuals composing the team.

5. *Grading the Test Sheets.*—A perfect paper is graded 100. If 33 pictures are used, grader shall deduct one point if the title is incorrect, one point if the artist's name is incorrect, and one point if the nationality is incorrect. Only the last name or adopted name of the artist need be given, but it must be spelled correctly. Complete names or alternate titles are to be considered correct unless misspelled. If only 17 pictures are used, grader shall deduct two points.

In grading, spellings shall appear exactly as given in the Official Picture List in this Bulletin. Misspellings shall be counted as errors. See preceding paragraph.

6. *Judges*.—No teacher who has a contestant in the contest shall be permitted to serve either as a monitor or as a member of the grading committee.

7. *Available Aids*.—The Interscholastic League has issued this bulletin which treats appreciatively each of the pictures in the list and gives the official spellings and titles for the contest. It is titled "Picture Memory Bulletin" and sells for 30 cents a copy. Each pupil entering the contest should have a copy of this bulletin.

8. *Selected Pictures*.—The selections to be used as a basis for the contest in the current year are listed in this bulletin. Schools planning to participate in this contest should purchase copies of the listed pictures from a reputable art printing company or dealer. Some of the companies are listed below. It is suggested that small prints of the selections be made available to each student. Publishers have these at a few cents per copy.

9. *Publishers*.—The following publishers and suppliers, listed in alphabetical order, supply prints included in this year's selection.

Artext Prints, Inc., Westport, Conn. 06880

Hoover Brothers, 1305 N. 14th, Temple, Texas 76501

Perry Picture Company, Malden, Mass. 02148

Texas Book Store, Box 1401, University Sta., Austin, Texas 78767

Note: The Texas Book Store and Hoover Brothers have packets of the 40 pictures made up for immediate shipment. Write them for details on prices, etc. Pictures come in small sizes, for use by individual pupils, and larger (approximately 9 x 12) for use by contest director or for framing. Please specify which size you wish.

## How to 'Meet' a Painting

Meeting a picture or an artist for the first time is much like finding a new student in class. It is easier to "get acquainted" if you know something about him. This little booklet is to give you a few facts about the artist and the painting or etching he has produced.

Painters are often classified by "age," just as students in school are. Artists of medieval times all resemble one another in that most of their paintings present biblical themes, such as the birth of Christ, or the lives of the saints.

Sometimes painters are identified by nationality. For instance, we can look at a canvas and recognize it as "Dutch" before we can determine whether it was painted by Rembrandt or Ruisdael.

Often artists worked in groups, believing the same theories and using the same or similar techniques. These are called "schools," such as Cubists, Impressionists, Pre-Raphaelites. You can look up these schools in an art book or an encyclopedia. Perhaps your teacher can explain them to you.

Modern artists are often more difficult to classify. A French painting may be hung in a Chicago museum and the style copied by a painter from California. Or some one like Grandma Moses may paint with no schooling in art. Such artists are called Primitives. Perhaps a boy in Ohio may find Japanese art especially attractive and start doing brush drawings as Orientals do, or a Chinese boy born on an Arizona ranch may find himself painting cowboys. We are not limited by geography or time as much as the "Old Masters" were.

Sculptors, painters and woodcarvers have their problems, just as students do. When an artist paints a picture, he is doing his homework. He is trying to solve a problem. He is trying to convey a message. This is not, necessarily, a story, but he is trying to tell you something. Sometimes, like you, he gets the wrong answer and the piece of art does not arouse the effect he intended. Often we can understand a painting only when we know what problem the artist was working on. Was he interested in showing how sunlight fell across a little stream or in showing how many shades of blue were in the sky?

To understand art, we should learn a few basic principles or elements, just as we need to have the "answers" to grade our own papers or another's. Some of the more important elements composing a picture are:

## A. Color

Scientifically, color results when light strikes a surface. The particular color that appears depends upon the kind of surface,—transparent or opaque, dull or shiny. Certain light rays are absorbed and others are reflected. “White” occurs when all of the light is reflected and none is absorbed. “Black” ensues when all the light is absorbed and none is reflected. Secure a prism, if you can, and see how the light is broken up into bands of color. Did you know the rainbow is formed by the moisture breaking up and reflecting light, much as the prism does?

The primary colors, red, yellow, and blue are called “primary,” because they “come first”; they can not be created by mixing any other colors together. Combining primary colors produces secondary or binary ones. For instance, red and yellow combine to make orange, yellow and blue will make green, red and blue will produce violet. Other colors are produced by mixing the primary with the secondary colors and by adding black or white. See if you can find a color wheel. It will help you to visualize the relationship of these colors to each other.

Color has three properties: hue, value, and intensity. Hue is the name of the color,—red, or white, or blue. Value refers to the amount of white or black in a color. Adding white lightens a color, adding black will darken it. Intensity refers to the brightness or dullness of a color. A color may be dulled by adding its opposite or complement. This is the color opposite it on the color wheel.

Colors have psychological as well as actual properties. Blue and white are the color of the sky and of snow and are “cool.” Green is the color of grass and most trees and is cool. Pale yellow can be cool but a darker yellow is warm. Red and orange are the color of fire and these are “warm.”

Another thing is that “warm” colors seem to advance, to come to meet you, while the “cool” colors seem to recede, to retreat. Next time you are out driving, watch the farms as you go by. The red barns always seem closer and bigger than the white houses, even when they are about the same size and distance. Or watch the billboards. Notice how many are printed in red. They demand attention.

Artists do not always use pleasing colors. Sometimes they intentionally use irritating ones. Complementary colors, side by side, seem to move, to vibrate; they are exciting. Other colors are tranquil, peaceful, soothing. Painters use colors which arouse the mood they wish to convey.

**B. Space**

Space is "where something isn't." It is like the area of a room. It is often determined by objects on either side of it,—as the space between two trees, the sky above the river. The artist must often make it appear that more space exists than is actually there. Often he would like to leave it blank, but can not. Space is a negative thing and must be made an integral part of the work of art. An artist may conquer his "space problem" by applying certain laws of perspective, which you will read about later.

**C. Mass**

Mass is volume. It may be solid or hollow. It may be a globe or an egg. It may be a cube, a cone, a sphere, an oblong box or a pyramid. It may be a peninsula extending into the sea, or a human figure. Artists indicate mass by line and by color, giving an illusion of shape and weight and painting the highlights and shadows.

**D. Shape**

Shape is akin to mass, but the term is of somewhat broader application. Shape may be completely drawn, as a ladder with each rung visible, or merely indicated, as a tree with branches obscured by leaves. Abstract painters sometimes paint canvases which depend upon the beauty of shape alone.

**E. Line**

Mastery of line is of supreme importance in etchings, essential in woodcuts but perhaps slightly less important in painting. An artist using pigments may define shade without lines, since objects end where two colors meet. However, most painters find lines necessary to give shape and direction, to express patterns, to inclose masses and objects. Lines are not always continuous. A few wisps of grass, etched on a plate and properly arranged, can lead the eye across a picture just as surely as a pointing arrow. A line can be thin or thick, wavering and broken, or heavy and bold. Hence, line can convey a mood, just as color can.

Like color, lines have a certain psychic result and produce certain emotions. Vertical lines, like pillars in a church or tree trunks in a forest, seem dignified, safe and serene. Long, horizontal lines also seem peaceful, like flat prairie land or calm, sleepy lakes. Oblique lines are disturbing and dynamic. Perhaps we instinctively feel that the diago-

nal is about to fall. Curved lines are most beautiful. Had you ever noticed that most living things are rounded,—the head of a child, the petals of a flower, the flank of a horse?

#### **F. Perspective**

Volumes could and have been written on perspective and its problems. The artist endeavors to put a mountain and stream, or the face of a child, or the church and its spire on a flat surface so that each appears to exist in space. This is hard to do. Early painters of many nations found it impossible. That is why their people, though charming, sometimes appear to have been cut out and pasted on the surface. Depth is lacking. After looking at these pictures, you will understand the artists' difficulties better.

#### **G. Pattern**

It is not easy to say what pattern is, but nature has many patterns. The zebra has a pattern of stripes and the leopard of spots. Bare tree limbs against a winter sky made a pattern. The whorls of seashells upon the beach or the recurrent ripple of waves upon the shore form patterns. Matisse used lines to pattern many of his surfaces. Cubists and Abstractionists often used patterns in their compositions.

#### **H. Texture**

Texture describes the surface of an object. A watercolor presents a different texture than an oil painting. Picasso's canvas in no way resembles Vermeer's. Texture is thing of touch,—the roughness of the bark on a tree, the softness of a kitten, the sharpness of a sandbur.

#### **I. Movement**

Action within the painting may be secured by use of oblique lines, by placing conflicting colors beside each other, by the juxtaposition of warm and cool colors, in changing from light to dark hues.

Movement may also denote the way in which the eye of the observer wanders about the painting. Colors and shapes may be repeated, bright colors may summon attention, textures may be varied. Some of these ruses to direct the eye are obvious and some are subtle and must be sought to be found.

#### **J. Balance**

Balance denotes the arrangement of mass and space, of cool and



dark colors. These need not be identical in size but must satisfy the eye. A small accent of warm red will, for instance, balance a larger area of blue and green which are retreating colors and seem to "weigh" less.

#### K. Proportion

Each part of the picture should be well organized. Shapes should not appear to be crowded together nor lost within the area they occupy.

#### L. Center of Interest

Each picture should have one focal point, to which attention returns. This is usually the theme of the composition and the reason for the artist's endeavor.

#### M. Rhythm and Repetition

Like mass and shape, rhythm and repetition are closely related although not identical. Using of similar shapes and colors, of similar patterns is repetition. Rhythm may be secured by repetition, but also implies more. Rhythm may also involve contrast, abrupt or slow change from one color or line to another.

All of these elements are combined, in varying degrees, to form the "composition" or design of the picture. To appreciate and understand fully, one must contemplate its structure, its effect, and if possible, determine the intent of the artist. What is the painter trying to show you or say to you?

### George Bellows, 1882–1925 American

Born in Columbus, Ohio, George Bellows was graduated from Ohio State University in 1901 and went to New York to study art. To support himself, he played professional baseball and basketball. For a while, he worked with the Hudson River School and taught art. He had two children, and has painted pictures of them.

He died at a fairly young age of a ruptured appendix. While not a great artist, he is typically American and is valued for his interpretation of the American people and their attitudes.

#### *The Sand Cart*: George Bellows

Three men have gone down to the sandbar. The boats in the foreground, and the dead fish lying near, form cluttered oblique and angular lines, while the mountains rise unevenly in the background. The spit of sand and the water form strong horizontal lines which contrast well with the oblique lines of the mountains and the boats. How does the artist show the effect of sunlight and shadow in the painting?

The quiet unmoving bulk of the mountains and the supple smoothness of the water accent the curving lines of the horses and the activities of the men. Notice how restive the horses are. One man hold the reins, while the other two load the cart. Both horses and men have strength and dignity. Why are the men's features not plainly shown, as they might be in a portrait? It is because Bellows felt that what the men are doing is more important than who they are. The artist is portraying an incident of the workaday world and is not preoccupied with hidden meanings or submerged ideas.

### ***Men on the Dock: George Bellows***

This picture shows a large ship, a tug and a scow along the dock. The pier is occupied by several men and by two horses which are probably hitched to a dray, although the vehicle does not appear in the picture. Today, we would probably have trucks instead of the horses.

Notice how the shape of the warehouse on the left and the ship on the right and the rising bulk of the city in the background "box in" the attention and direct it toward the men and animals in the foreground. The artist wants us to realize the importance of the men at work.

Do you think the fact that the artist was an athlete made him more interested in strong, working men? Could it have helped him in painting the men in the picture?

See how a few touches of bright red, on the lower hull of the ship at right and the flange of the scow, balance the blues of the water and the staid hues of the workmen's clothes.

The paint has been applied with vigorous strokes. Note the difference in texture between the moving water and the stable, unmoving hulls.

Compare the strength and simplicity of this painting with the meticulous detail of *The Laughing Cavalier* or *The Cook*.

### **Thomas Hart Benton, 1889– American**

The artist was born in Neosho, Missouri, and studied in the Art Institute of Chicago and in Europe. Since his father was a congressman, he heard much of politics. He was also well acquainted with the simple country amusements, such as turkey shoots and possum hunts, and enjoyed many a hay ride and hoedown. Many of such incidents appear in his paintings.

Very popular for a time, Benton is possibly now underrated. He is a regional artist and not necessarily a great one,—a fact that he suspected and bitterly resented. Let us remember that learning to appreciate a minor artist will often help us understand a greater one.

### ***Louisiana Rice Fields: Thomas Hart Benton***

This was painted as the industrialization of farming was beginning. The truck and tractor look quaint today. Note how the oblique lines add to the sense of bustle and activity. Tractor, haywagon and truck are all presented at an angle. Even the smoke from the tractor has been blown askew by a random gust of wind.

Compare these workers with Bellows' dockhands. These look less rounded and are almost caricatures, aren't they? Yet they are drawn with a certain flair and considerable attention to detail. The rustic scene has a quaint charm, even if it lacks the dignity of Bellows or Portinari.

**George Caleb Bingham, 1811–1879 American**

While Bingham was born on a Virginia plantation, his family moved to Howard County, Missouri, when the boy was eight. His father was an innkeeper and his mother was a schoolteacher. When grown, he moved to Saint Louis and became a portraitist in 1836. He was well acquainted with pioneer living and with "The River" (Mississippi).

Later, Bingham gave up art for politics and became state treasurer and then adjutant general. For several years, his arts was forgotten but is becoming popular again.

***Daniel Boone Escorting Pioneers: George Caleb Bingham***

Notice how the light falls upon the faces of Boone and the scout beside him, lighting also the face of the woman on horseback. The remainder of the party are still in the shadow of the cliff. Perhaps the sunlight into which the pioneers are emerging is a symbol of the new life which they are entering? Notice the dramatic, broken tree trunks in the right foreground. Did Bingham put these in simply to fill the space or did he intend to convey the idea that the pioneers had "broken off" with the lives they left behind to start anew?

To convey the sense of the importance of the journey, each person is portrayed looking forward.

The figures are all very realistic. Although Boone wears a determined expression and an air of confidence, none of the men are especially handsome nor the women more than pleasantly pretty. Bingham has shown them with warmth and understanding, so that we might realize that it was not extraordinary people but countless groups of settlers like this who conquered the frontiers of America and laid the groundwork of the nation we live in today.

**Jules Adolphe Breton, 1827–1906 French**

The artist was born in a small French town, but studied art in Ghent and Antwerp and, later, in Paris. Many of his early paintings were, as was the fashion of his day, based on historical themes but, after the French Revolution, he became interested in the "common man."

Because of this interest and because of his early life among simple country villagers, he is especially noted for his warm and sympathetic paintings of peasants, especially from the province of Artois.

***The Song of the Lark: Jules Adolphe Breton***

This is a very simple painting which, like many simple things, has more meaning than is apparent at first glance. The artist has shown a sturdy country girl, going home from the fields as the sun sets, after harvesting grain with a sickle. Nature and weather are part of the picture. Along the way, she has heard a lark singing and has paused for a moment to listen. How has the artist indicated the time of day?

Notice how carefully the vegetation is indicated and how accurately the strong young farm woman is portrayed. The vertical lines of the figure cross the level lines of the horizon and the fields, so that the listening girl dominates the picture. Is the artist perhaps saying that no one can be too busy to appreciate the beauty of

the world about him and that even the hardest worker should stop for a moment to listen to the "song of the lark"?

### **Pieter Brueghel (The Elder) c. 1528–1569 Flemish or Dutch**

Pieter Brueghel came of peasant stock. He was born in Brueghel and studied under Koek, whose daughter he married. The artist also spent some time in Italy and in France, but in 1551 moved back to Antwerp.

Brueghel painted with much spirit and his brushstrokes are deft and fluent. His figures are accurate and precise, but the whole effect is one of solidity and strength. Most of his pictures portray the peasants of Flanders, going about their daily tasks. This type of work is called *genre* painting.

#### ***Harvesters: Pieter Brueghel***

If Brueghel had lived on the plains of the United States, he would have said that the field had "a good stand of grain." The grain is so thick it is almost solid. Apparently it is noonday and the workers are eating under the scant shade of the tree. Did you see the ladder at right? I wonder if some of the harvesters climbed up to get a peach or apple for dinner?

Did you notice the haywagon on the road in the distance? And the small church almost hidden by the tree? How many houses do you see? You can readily see that this was painted before farmers had machines. How many people are in the field? With machinery, fewer workers would be needed. How many different hand tools do you see?

Notice how the greener fields contrast with the gold of the ripened grain. See how the few bright red objects brighten the scene,—the red pillow, the red vase, and the red shirt. Did you discover the big jug, probably for water, set along the edge of the grain to protect it from the sun and keep it cool? Do you suppose the harvesters frightened the two birds from their nest, so that they flew across the field in alarm?

Brueghel was able to combine groups of people and to incorporate single figures into his compositions. How does an artist make some figures seem far, far away and some much closer?

Compare the meticulous painting of the grain with Vincent Van Gogh's fields in "Going to Work." Which do you like better?

### **Paul Cezanne, 1839–1906 French**

Paul Cezanne was born at Aix, the ancient capital of Provence. His father was a banker but Cezanne found he could not interest himself in commerce. He was a friend of Emile Zola, the writer. Both enjoyed the natural beauty of the country. He went to Paris in 1863 to study art.

Cezanne found "official art" to be dull and became associated with the Impressionists. Also, he admired Rubens and Tintoretto. He tried a series of portraits with broad strokes of the palette, using simple colors. The effect was striking and imaginative and expressed to some extent his inner feelings.

In 1872 Cezanne met Camille Pissaro and learned how important it was to discipline his art, to develop technique, method, precision. Cezanne's work became stronger. He tried to put more into his work than the surface color, with which other

Impressionists were preoccupied. He tried to paint *reality* enriched by Impression. He imagined a painting composed of “planes” which seemed to recede or advance toward the viewer according to the color which the artist had used. Sometimes he applied one layer of color after another, or innumerable slight changes of color side by side, to get the effect he wanted. Consequently, his surfaces seem to glow, to be alive. He experimented with intense and vivid colors.

He held an exhibit in Autumn in a salon in 1904 and died in 1906. He was almost unknown when he died. Most of his fame came later, when the public as well as other painters realized what he was trying to do. He has been called “the father of modern art.”

### ***The Blue Vase: Paul Cezanne***

Since this is a still life, with no “action,” how does the artist make the picture interesting? First, he used contrasting lines. Straight lines portray the horizontal table and the perpendicular wall in the background. Note how these contrast with the curved lines which depict the platter, the fruit, and the flowers. What other curved lines can you find?

Also, the artist has painted the table a warm yellow which attracts the eye and contrasts nicely with the blue vase. Note how the platter behind the vase emphasizes the bulk of the flowers and “balances” them, and how the fruit and bottle add importance to the base and make it “equal” the apparent bulk of flowers and foliage.

Since red is a dominant color, the painter has used it sparingly,—a touch of crimson on one fruit and a bit more on the other, and a few red-brown flowers. Also, the canvas echoes the red in muted shades of brown in the tall bottle on the extreme left. See how the artist uses small bits of different color to produce an effect of shimmering brightness.

### **Jean Baptiste Simeon Chardin, 1699–1779 French**

Chardin was born in Paris and was apparently an excellent teacher, as well as an artist. Two of his pupils were Louis David and Fragonard.

He was gentle and well liked, and such an excellent painter the king of France furnished him an apartment so that he might devote his entire time to painting. His pictures show delightful reflections of his family life.

His paintings somewhat resemble the Dutch masters, but his style evolved from the classic Latin traditions. He was very conscientious, always finishing one picture before beginning another and being an excellent master of colors. His pictures are deceptively simple and very pleasing in their quiet harmony.

### ***Saying Grace: Jean Baptiste Simeon Chardin***

This canvas shows a young woman serving a meal to her two young children, the younger with her hands in a prayerful attitude for saying grace. The artist directs attention to the smaller child by portraying both sister and mother facing her. All the furnishings are meticulously drawn; did you see the bottles on the shelf, the footwarmer in the right foreground? Whose drum is hanging on the chair?

Note how carefully texture is indicated in the clothing, the squares in the floor, the table linens and the upholstered chairs. Even the weight of the fabrics of the

dresses is apparent. Chardin, while influenced by the French Impressionists, was a master colorist. Note the subtle variation of reds and redbrowns.

Compare the very personal faces in this picture with those anonymous, blurred countenances of Bellows' dockside workmen. These people, Chardin is saying, are not types but are important as individuals. Do you think you would like to meet the two little girls one day?

### **Jean Baptiste Camille Corot, 1796–1875 French**

Since the artist's parents were successful milliners in Paris, Corot never faced the poverty which afflicted some less fortunate painters. Apprenticed to a draper, he attempted to follow a commercial life until he was 26, when he persuaded his family to let him be an artist.

Painting at first in the classic tradition, he later came under the influence of the Barbizon school. He liked to paint at twilight and many of his canvases are not only misty or shadowy but are almost mysterious.

Since his parents were well known and since he was popular, Corot earned considerable money with his art and, being of a sympathetic nature, generously gave large sums to the poor during the siege of 1871.

### ***Houses at Honfleur*: Jean Baptiste Camille Corot**

Since this is one of Corot's earlier paintings, it does not appear to be as foggy as some of his later works. You might compare this with Corot's "Spring," painted at a later period, to see how different two paintings by one artist can be.

Children who have lived or spent vacations near the sea will remember how the golden sun beats down mercilessly on the shore and seaside houses. Note how the artist has cooled the bright yellows and browns of the houses by the green-white and blue-green of the water. See how the orange flag on the right repeats the orange of the shutters.

The structural lines of the buildings and chimneys are vertical, as are the sky-pointing masts of the ships. Did you note how the long spit of land at upper right keeps the cloudy sky from melting into the stretch of water at the horizon? Would you like to spend a vacation at Honfleur?

### **Correggio, 1494–1534 Italian**

The artist's real name is Antonio Allegri, but he is known by longstanding tradition as "Correggio" since he was a native of that town.

Not only did he study under many of the famous artists of his day, endeavoring to learn something from each, but he also studied anatomy in an effort to improve his own innate talents.

He married in 1520, and his wife is thought to be the model for his painting of a young gypsy. She died in 1529. One of Correggio's sons, Pomponio, also became an artist.

### ***The Holy Night*: Correggio**

Although Correggio has painted a few mythological scenes and even some portraits, his most famous works were of Biblical themes which he produced for churches and cathedrals.

"The Holy Night" depicts the birth of Christ, with the angels at upper left hovering over the Holy Family. Note how the two bright pillars seem to support the heavenly visitants. Joseph may be seen in the background, caring for the donkey which has brought Mary this far. A shepherd and two women are standing on Mary's right. Note how the lifted hand of the woman instinctively shields her eyes from the extreme bright radiance flowing from the Holy Mother and Child, and how she frowns faintly at the brilliance. The face of Mary is glowing and completely at peace, while light seems to emanate from the body of the Child. Even the strong and rugged shepherd at left is bright with the reflected light. Note the sculptured strength of his leg and arm.

The darker colors around the edges of the canvas enhance the drama of the figures in the center and contain and emphasize the glory that seems to shine from the Holy Infant and Madonna.

### John Steuart Curry, 1898–1946 American

Born in Kansas, Curry was as native as the American buffalo. Living only briefly in Paris, he studied for some time at the Chicago Art Institute. As a young man, he was an athlete, often playing football and later becoming a moderately successful illustrator. While magazine editors thought he was a little too serious, art critics thought his early pictures reflected too much of his training as an illustrator and were not profound enough.

Curry spent some time with the circus and then was professor of art at The University of Wisconsin. He believed that great art came from within the artist and was inclined to emphasize individuality in painting.

While Curry is not now as popular as he was several years ago,—for instance, at midcentury—his art reflects the American scene honestly and accurately and represents well the vast midsection of the continent.

#### *Elephants at the Circus:* John Steuart Curry

This canvas is, of course, a product of his year with the circus. The huge, ungainly and fascinating beasts are well portrayed. Two straight, blue tentpoles contrast well with the great, gray, serpentine trunks and the colossal, bulging legs. The tent, painted a lighter color, floats like a cloud above the heavy, solid and yet tremendously alive elephants. The head of another exotic, the zebra, is scarcely noticeable in the lower corner, so well do the huge, mysterious prehistoric beasts dominate the picture.

Did you notice that the artist has presented the creatures as though they were standing on a slight elevation, or as though they were viewed by a small boy looking up at them? Do you think this serves to further emphasize their importance and majesty?

#### *Line Storm:* John Steuart Curry

This scene could be duplicated on any coastal flatland in America, but is more typical of the Great Plains. The threatening storm is a great mass domed above the entire horizon, while below farmers rush to get the hay in the barn before the deluge falls and ruins it.

See how the mules are running, even with the wagon so heavily loaded with hay.

Perhaps they too are frightened by the storm and are eager to reach the barn and safety.

The perspective is well handled, with the barn and the house in the middle foreground and the distant farmhouses scattered along the horizon, while the advancing storm front looms majestically above.

Note how the same rhythmic curve is repeated in the demarkation of the fields, the line of the horizon, and the wide arch of the approaching storm. Two vivid yellow bolts of lightning proclaim the power of the gale. Have you ever watched a storm like this approaching, and been grateful for the roof above?

### Stuart Davis, 1894–1964 American

Davis was a large man, big-boned, jolly and combative. He was searching for the same order and precision in art as he had found in music. He was trying to think of color objectively, learning to paint a red tree or a purple face without hesitation. Like many moderns, he was influenced by the French Impressionists, but developed a highly personal abstract style.

Davis lived and taught in Greenwich Village, where he frequented out-of-the-way night spots, drinking water. He loved Dixieland music and attempted to reduce art to electric and rhythmic designs. This required that he organize and simplify all that he saw.

#### *For Internal Use Only: Stuart Davis*

Davis has presented in this canvas a number of marks and symbols but, beyond a certain rhythmic pattern, gives us no key to the meaning. Davis' color is "flat," without shading to give it form. The edges are clean cut and there is little to show texture. He has used dark and light lines, with dots and checks for decorative effect. In only one area is color blended for the sake of variety. In fact, the painting could apparently have been created with colored paper and scissors. One can find a bird, a fish, a quaint black figure with white eyes, and assorted black "squiggles," as well as repetitive bars and crosshatchings. Above the broad red slash is a blue outline which might conceivably be a bird or a fish and a print which might have been made with lips or lipstick. Is the artist only repeating designs as a musician repeats notes of a melody, or is there a hidden meaning?

Why is the title "For Internal Use Only"? Is Davis saying that what each person really is remains a secret in his heart? Psychologists often show a meaningless "ink-blot" to a person, asking that he tell what he sees, and what is seen reveals the personality of the viewer. Perhaps each observer must bring his own meaning to Davis' picture. What do you think it means?

### Albrecht Durer c. 1471–1528 German

Albrecht Durer was born in Nuremberg in 1471 or 1472, the second of eighteen children. His father, a goldsmith, apprenticed the boy to a painter when the lad was fifteen. Some of Durer's earliest drawings are still extant. In keeping with the temper of his time, most of them are religious, although he did a self portrait in 1493.

Durer married Agnes Frey, the daughter of a well-to-do merchant, and traveled for a while in Italy, copying old masters in the "German Style." They lived in Nu-



remberg for ten years. At this time, Germany was stepping from the Middle Ages and on the threshold of the Reformation. His printing, his woodcuts, and his engravings helped to educate the great number of common people.

In Italy, Durer learned the new rules of perspective, anatomy and proportion. German art tended to be twisted and cramped. Durer never abandoned realism, but he did manage to combine it with classic severity. He visited Italy again in 1505-07 and painted "Adoration of the Virgin" for the Germans to dedicate at the Church of St. Bartholomew in Venice. He was a friend of Raphael and other artists, with statesmen, humanists, and reformers. His whole life seemed to escape the jealousies and little problems which beset some men. It may have been his character to ignore them. His health began to fail and he died in 1528.

He was one of Germany's greatest artists and like Leonardo had an imaginative and inquiring mind. One of the world's greatest graphic artists, he was also well versed with pen, chalk, engraving, etching, water color, oil and woodcut, but primarily his greatness rests upon his painting.

### *The Squirrels: Albrecht Durer*

The artist has captured the essence of these busy and inquisitive little rodents. Their coloring is a symphony of browns and their small bodies are a poem of delineation.

One is hulling an acorn, his little paws looking almost like human fingers. His long tail arches across and above his back like a mahogany-tinted plume. The other has his back to the viewer, and his brush is furled along the ground.

Do you think Durer's precise and masterly rendition of the squirrels is a result of his talent for engraving? Practically every hair is indicated, with no loss of liveliness or naturalness. One almost expects the animals to flick their tails and scamper off.

Many people have no doubt enjoyed these two squirrels since Durer produced them in 1512. Did you see the date and his initials, much like a cattle brand, above the heads of the two little animals?

### **Paul Gauguin, 1848-1903 French**

Paul Gauguin was one artist who did not have to go to Paris. He was born there on June 6, 1848. His father was a French journalist and his mother was partly Peruvian. The boy spent his childhood in Peru and in Orleans.

In 1871, he took a job in a bank and in 1873 married a Danish girl. He was a friend of Pissaro, an artist, and also began to paint. Finally, he decided to devote himself to art. He gave up his job in the bank, separated from his wife and children, and returned from Copenhagen, the home of his wife's relatives, to Paris.

For a time he lived and painted on the Island of Martinique. Van Gogh was a friend of his and they lived together and painted for a while, but Gauguin left because Van Gogh suffered from periods of insanity. Though he painted and made lithographs and wood carvings, he sold few. He decided to move to the tropics where he could live with very little money. So in 1891, he went to Tahiti. In 1901, he built a house on the Marquesas, decorating it with carvings and paintings.

Gauguin exulted in the luminous colors and exotic plants. He lived with the natives and was accepted by them as "one of the family." During his later life, his

health failed and he lived in want. He died May 9, 1903, and was buried in the Mission Cemetery.

His methods and paintings greatly influenced other artists. His intense emotions, fused in the depth of his being, surged forth like lava from a volcano. One of the Impressionist group, his later work approached Symbolism. His lithographs and woodcuts opened up new areas in art. Through his paintings, primitive wood carvings and terra cotta figurines he became popular in Europe. Unfortunately, his work did not become popular until he had died, so he did not enjoy his fame.

### ***Farmyard Scene: Paul Gauguin***

This is a scene from the French countryside. Note how the artist has arranged small streaks of color to produce the effect of fields drenched by a vibrant summer sun. The trees cast no shadows and no animals are in sight. Apparently this is noon-day and perhaps all the animals and people have gone inside to escape the sun.

The dark bulk of trees on either side emphasize the bright and lively colors of the roofs and the haystack. The rectangular shape of the houses contrasts well with the rounded haystack and curving trees. The artist used a variety of colors to give form to a light brown haystack, brushed on in different directions. Can you contrast the strokes in the large dark tree with those in the haystack? Do you see how the artist balanced the many horizontals of field and roof with the strong perpendicular lines of the house and shed and the upthrust of the popular trees? The spread of the tree on the right echoes the rounded shape of the haystack.

The whole effect is very pleasant. Do you think you would like to live here?

### **Giotto c. 1267–1337 Italian**

The boy who became known as Giotto di Bondone was born some seven hundred years ago in Mugello. The date given is usually 1266 or 1267. Not much is known of his childhood, but legend recounts that Cimabue, an artist, found Giotto in the field, drawing one of his father's sheep with a sharp stone on a piece of slate. Cimabue recognized the boy's talent and took him to nearby Florence. Whether this little story is true or not, Giotto became an apprentice in Florence when he was twelve.

In those days, the churches were decorated with wall paintings called frescoes. Since all the students helped paint them, we can not identify any of Giotto's work until he was twenty-four and well-trained enough to sign his work.

It seems natural for the beginning painter to portray objects and people as "flat." Most primitive paintings are like this. Sometimes the little figures look as if they had been cut out and pasted on. Giotto lived just as the Italian artists were learning how to give depth and dimension to figures. His wall pictures and altar pieces are not conventionally posed but appear more lifelike, more human than earlier ones. Problems of perspective and body-proportion were still troublesome. Giotto lived almost seventy years, devoting himself to his art. Painters used his style for the next hundred years.

Shortly before he died, he planned a great cathedral at Florence, with a separate campanile (bell-tower). Most of his paintings, reflecting the religious spirit of his age, are of saints or Biblical characters, only a few being of dukes or church officials. Unfortunately, many of the frescoes have been lost. Giotto was a great forerunner of the Renaissance.

**St. Francis and the Birds: Giotto**

This is a fresco or wall-painting, showing St. Francis preaching to the birds. St. Francis' great belief was that not only all mankind but also the lesser creatures of the earth have an overwhelming need for love, for kindness and brotherhood.

A forerunner of the Renaissance, Giotto had achieved considerable mastery in delineating human figures. Note that, even though their bodies are obscured by the folds of their habits, the two monks are very lifelike and that the birds, too, are carefully and neatly drawn.

The influence of Giotto's "primitive" heritage is reflected in his portrayal of the horizon as a wide sweeping line and of the quaint trees with woolly leaves. Since this is a fresco, the colors have of course faded somewhat with the centuries.

What do you think St. Francis is saying to the birds? Is he telling them about love? Perhaps he is rehearsing a sermon which he will repeat later.

**Vincent Van Gogh, 1853-1890 French-Dutch**

Van Gogh was born at Groot-Zundert in Brabant, Holland. His father was a Calvinist pastor and for a while, Van Gogh thought he would enter a religious vocation. In fact, he studied theology at Amsterdam where he decided he should be of service to the world. For a while he lived among the miners and spent his free time drawing. He began painting peasants near his father's house, and studied in Antwerp and Brussels. He joined his brother Theo in Paris, where he met the Impressionist artists. He abandoned the browns and umbers which he had been using and began to paint in clear, bright colors. He greatly admired Japanese prints.

In 1888, he settled at Arles in Provence, painting the fields and the sunlight, the cypresses and the sunflowers. During a spell of irresponsibility, he threatened to kill Gauguin and, in remorse, cut off his own ear. He was committed to an asylum. In 1890 he shot himself. During his long and poverty-stricken life, only his brother Theo believed in him and helped him.

His work is very popular today and many artists are copying his style and his technique. This style has been called Expressionism or Post-Impression.

**Sunflowers: Vincent Van Gogh**

This simple but beautiful composition is one of several pictures of sunflowers by Van Gogh. The table and the large vase are almost the same golden brown and are outlined in singing red. The shades of yellow and brown are repeated in the sunflowers. A soft green background enhances the brilliance of the flowers.

Did you notice that the artist has applied the color to the canvas in small swatches, a technique increasing their depth and richness?

**Going to Work: Vincent Van Gogh**

This painting is a little more sophisticated than "Sunflowers." The picture has three portions,—the wide brilliant foreground, the stretch of amber fields, with a greensward between, set apart from the sky with a thin line of bluegreen trees, extending into a pale green sky.

The figure of the workman, the trunks of the trees on either side of him and the distant tall trees are the only "up-and-down" lines. Did you notice that the man's

diagonal shadow is at the same angle as the diagonal which marks the green field?

Van Gogh used little strips or spots of color to bring life to the foreground, which almost vibrate with brilliance. How many different colors can you find? Compare these with Giotto's fresco in simple monotone.

Since the man is more important as a type than as an individual, his features are not carefully drawn. He is anonymous; he could be any workman going to the fields, or perhaps he is the artist going to the countryside to paint.

### Frans Hals c. 1581–1666 Dutch

Many things about Frans Hals are unknown. No document records exactly when he was born, but it was in Antwerp between the years 1581 and 1585. Hals died in September of 1666 in Haarlem.

We have some idea of what he looked like, because he painted two self-portraits, but no one knows what he did before he was 25 or 30 years old. He left no letters, so we do not know what he thought about events of his day. He left no sketches or "first drafts," so we do not know how he planned his pictures. After his death, his works were not valued very highly for a couple of centuries. Then it was realized that he was a portraitist second only to Rembrandt.

Records show that he was married twice, that his first wife had two children and that his second wife had eight or more. Several of the children became artists too.

Hals was director of an art school, belonged to a local militia company and to a society of rhetoricians (scholars). He was also an officer in the Guild of St. Luke. Apparently, he was well liked and respected in the community, because important Dutch professors, artists and merchants came to him for portraits.

His life was not all happy. One of his children was retarded, and he often did not have enough money. The death of his first wife grieved him. But, if we can judge from his pictures, he enjoyed his life and his neighbors and his town.

### *The Laughing Cavalier*: Frans Hals

Hals was a master of character portrayal. Take a good look at the Cavalier. Doesn't he seem pleased with himself?

The wide white lace he wears at throat and wrist contrasts nobly with the satin-black cloak and tie and with the sableblack hat. And isn't the hat worn at a jaunty angle?

Hals has depicted well the delicate lace points and the gold threads in the doublet. An impressive row of gold buttons marches up the sleeve and down the front, while the brocade has pleats or slits at the upper arm to let the fine white shirt show through.

The cavalier has snapping brown eyes and a hint of a smile about his mouth. The upswept moustache adds to the impression of jauntiness. He is quite dandy, isn't he?

### Winslow Homer, 1836–1910 American

Winslow Homer's father was a merchant and his mother painted pictures of flowers. Homer was born at Boston, Massachusetts on February 24, 1836. At nineteen, he was apprenticed to a lithographer and, having to work eight to six, mourned that he had no time for fishing.

During the American Civil War, he was at the front with the troops and sent

sketches, mostly every day camp scenes rather than spectacular battles or engagements, to Harper's Weekly. These were oils and were very popular.

Homer's genius is revealed best by his water colors, especially the marines or seascapes. They are canvases of weight and clarity, reflecting the magnificence of nature. His portraits are warm and luminous, with an attention to human values peculiarly American.

At 39, Homer abandoned illustrating and retired to painting. He selected what he wanted and then copied it exactly. His last years were at Prout's Neck on the Maine coast. His summers were gay with nieces and nephews, clambakes and fishing. In winters he lived cheerfully aloof from the world. He even built an open shed on the shore, from which he could watch the sea in any weather. Most of his art he learned from nature, rather than from others, or from what was inside himself. Except for his trip to the Caribbean, the last part of his life was spent in Maine.

### *Fog Warning: Winslow Homer*

The fisherman and his small boat fill the foreground. They are still in sunlight, but the bank of fog looms menacingly in the background. It has almost obscured the sailing vessel and its long fingers reach toward the sky.

The fisherman has only one or two large fish, but he must go in now. It is too dangerous to fish in the fog. The man is aware of his peril, for he is looking back at the fog while he rows for shore. He hopes to make land before he is wrapped in the fog and can not tell where he is going. The sea is treacherous and can never be trusted.

See how well the artist has portrayed the constant lift and fall of the sea, with little swelling waves rocking the boat. How much sense of motion the artist has conveyed with the various shades of blue and green of wave and trough, with an occasional whitecap to emphasize the sullen drama.

Great horizontal lines are formed by the advancing fog, the horizon, and the parallel oars. These are broken by the diagonals and verticals which form the prow of the boat, the fingers of the fog, the mast and sail of the distant ship. Don't you feel sure the man will reach the shore in safety?

### **Edward Hopper, 1882-1967   American**

Hopper was born in Nyack, north of New York City, on the Hudson River. He was a bookish, gawky boy, much preferring peace and quiet, while Bellows was all for strenuous living. Although he studied in Paris, he did not care much for the more gaudy techniques then in style. For a time he did commercial art, developing his own style slowly. Returning to America, he married and settled with his wife, who also paints, into a quiet, frugal life, each devoting himself to his work.

Hopper was fascinated by light and was inclined to ignore people. Many of his paintings have no people or animals, and all seem to be lonely, isolated and set apart. Hopper found that light is not as golden or shimmering in America as in the French countryside, but skies in his homeland had a width, a clean sweeping, limitless expanse which he tried to portray.

### *Lighthouse at Two Lights: Edward Hopper*

This is a typical lighthouse, with the tall light to the left and the house of its

keeper to the right. Before radar and sonar, lighthouses were the only means of warning ships from shoals or narrows or of giving them a point from which they could get their bearings.

To increase the importance of the lighthouse, the artist has painted it as though we were looking up toward it. Notice how carefully the artist has shown the difference in the side of the house in sunlight and the one in the shade. The reflected sunlight seems to shine from the house itself.

Did you see how the wisp of cloud "fills in" the sky and yet does not detract from the house? The red of the roof, the bit of red at the light, and a few tufts of brown-red grass brighten the picture which is, otherwise, all blue sky, gray-white house, and yellow-green grasses. Wouldn't this be a lonely place to live?

### Edwin Landseer, 1802-1873 English

When Edwin Landseer was a young boy, he began his artistic education at five under his father, who was an artist. He could draw nicely at that age and was an excellent draftsman when he was eight. By the time he was thirteen, he drew a Saint Bernard dog so well that his brother Thomas had it engraved and sold the prints.

Landseer was good at drawing and it seemed easy for him. He was especially fond of animals. To master their anatomy, he dissected animals like a doctor, so that he could learn where all the muscles and bones were. Also, he studied the Elgin marbles, which had been brought to England from Greece. You know, of course, that the Greeks were some of the world's greatest sculptors.

Landseer also painted some portraits of people, but most of his pictures were of animals. He shows these creatures at their very best. None of them seem to be unhappy, or sick, or injured, or tired. Landseer idealized them.

Some of their attitudes are almost human. Perhaps this was sentimental of the artist, but his work became very popular. In fact, he was knighted in 1850.

Landseer was a successful man, but he was always a bit sensitive and sometimes thought that he had been slighted or snubbed. But all of his animal "sitters" seem good-tempered and are shown in very appealing attitudes,—almost human.

### *An Aristocrat or A Distinguished Member of the Humane Society: Landseer*

The large dog, with a majestic head, lies on a wharf or pier. The wispy gulls in the sky contrast with the bulk of the animal. Landseer painted his head black to emphasize its importance. In fact, the dog has a lot of fur around his neck, almost making a ruff. Otherwise, he is creamy white except for a few black dots on his forepaws.

Being very fond of animals, Landseer took great pains with his painting. See how calmly the dog lies, yet how alert his expression is. Notice the difference in the texture of the transparent water, the planed stone on which he rests, and the thick, rich fur.

Would you like to own a large dog like this? Do you suppose he is perhaps watching some children swimming? Or has he gone down to the wharf to enjoy the sea all by himself?

You might compare this canvas with Curry's elephants, and Marc's horses, noting the difference in technique and effect.

### Leonardo da Vinci, 1452–1519 Italian

Leonardo da Vinci was one of the most amazing men of all time. He was a great painter, sculptor, architect, musician, mechanic, engineer, and natural philosopher. He was born at Vinci, a fortified hill village near Empoli; hence Leonardo “da Vinci.” He was handsome, charming, well-mannered and even-tempered.

He studied art under contemporary painters and painted almost exclusively from nature, not copying the “antiquities” as some others did. His lines were accurate and yet free, strong and precise. He studied the shapes of hills and rocks and leaves. He observed rare plants and animals and was haunted by the many expressions upon the faces of men. He studied to discover the rules of optics and perspective and pondered human and animal anatomy.

His scientific studies were amazing. He might have invented the “flying machine,” as early airplanes were called, if petroleum had been available for power and if metallurgy had been advanced enough to make the engines. His drawings indicate he understood the basic principles of flight. He was far ahead of his time and people simply thought he was odd. It is only recently that many of his ideas have been evaluated.

His bent for experiment often interfered with his painting. He did not have time to satisfy both the urge to paint and the desire to explore the world. He painted in many mediums, experimenting with new pigments and colors. Sometimes these new pigments betrayed him and simply “ran off the wall” or canvas where he had placed them.

#### *Mona Lisa*: Leonardo da Vinci

This is probably one of the world’s most fascinating paintings. The rich, dark robes indicate that the subject is a lady. She looks pensively out at the viewer, and a halfsmile plays about her mouth.

See how beautifully the light falls across her face and her hands. It is very difficult to portray hands that are not awkward. These hands are superbly drawn, for Leonardo was a master craftsman.

The artist has made the *Mona Lisa* dramatic and lovely, not in the sense that a movie star is beautiful, although her features are of graceful, classic proportion; the greater part of the eternal appeal of the painting lies in the enigmatic smile and the sense of mystery that pervades the canvas. If she lived today, perhaps we could say to her, “A penny for your thoughts.”

### Franz Marc, 1880–1916 German

Franz Marc was a member of the German Expressionist school of painters, with some leaning toward Abstractionism. He was born in Germany, and was the son of a painter.

He was killed near Verdun in the first World War on March 4, 1916.

#### *Blue Horse*: Franz Marc

This painting is a semi-abstract study in curves and straight lines.

The legs of the horse are straight and sturdy, while the green plant in the fore-

ground is comprised of angles and curves. The curves of the body and mane of the horse are repeated in the abstract humps in the background which indicate hills.

This is a very vital picture, even if one has never seen or never expects to see a really blue horse. Notice the contrast between the green of the plant, the orange of the ground, the red hills and the blue horse.

Marc, as an artist, has escaped from the straitjacket of realism without getting lost among meaningless or hidden symbols. We can enjoy the elemental simplicity with which he has rendered the animal and appreciate the vibrant curves of the hills behind. This is a joyous, wake-up-and-live picture. Having seen Marc's blue horse, don't you think every horse is more interesting?

### Jean Francois Millet, 1814–1875 French

Born in a peasant family, Millet first evidenced interest in art when he admired the engravings in the family Bible. Encouraged by his family, he began to study painting, but when his father died he returned to Gruchy, near Greville, to help support the younger children. Later, he studied at several studios and opened one of his own. Just as he was being noticed as an artist, his wife died and, heartbroken, he disappeared for a while. Later, he married again and, later still, settled in Barbizon where he lived in a small cottage and devoted himself to painting for the next 27 years.

Millet is especially noted for his scenes of peasant or rustic life.

#### *The Gleaners:* Jean Francois Millet

The gold of the field dominates this scene, occupying almost three-fourths of the canvas. The sky is a few vague smudges which do not detract from the burning gold of the field. In the background are tall stacks of straw and a haycart, a horseman, and some "shocks" and windrows of grain. The three women in the foreground are "gleaning" what has been missed by previous workmen. This indicates the extreme care of the peasant, not to let a wisp of straw go to waste. Colors of their skirts and headkerchiefs or bonnets are sombre but have a certain beautiful sturdiness.

While two women are bending over, the other has straightened for a moment to rest her back. Did you notice the heavy shoes peeping out from beneath their skirts, and the heavy hands, thickened by toil? Life was not easy for farm people a century ago, and is still not easy for many today.

### Pablo Picasso, 1881– Spanish-French

Born October 23, 1881, in Malaga (Spain), Picasso was given his first lessons in art by his father, who was also an artist. The family settled in Paris in 1903. Picasso developed his art, consequently, in France although he was a Catalan by birth.

He was a leader among the Post-Impressionists, painting often in cool tones and clear contours, mostly subjects from the more "seamy side" of Paris, the acrobats, the harlequins, and the circus people.

Then about 1906–1910, he began with Braque an art which he named "Cubism." His Cubist canvases present mostly bowls, fruits, bottles, glasses, musical instruments and people. He was trying to create an abstract art form, a sort of "visual music."

Sometimes he painted with delicate points of color (Pointillism), with contrasting light and dark. He tried to make images convey clearly the idea, not just the appear-



ance, of life and reality. He discarded the "natural" form in his search for the inner meaning or being of things and people.

Braque introduced bits of paper to one of his paintings, making a melange of painting and printing. Picasso tried adding bits of wood, combining sculpture and painting.

Paul Cezanne once remarked that everything in nature may be reduced to three basic forms, the cone, the cylinder, and the cube. It was in exploring the possibilities of this theory that Cubism was born. Picasso took objects apart and placed them at random. He ignored the rules of perspective. This gives the works an abstract appearance. Critics often complain this results in a canvas that is too "intellectual" and has no emotion or feeling.

### *Le Gourmet: Pablo Picasso*

This shows a young girl, in a loose and old-fashioned dress, tipping her bowl to get the last bite of food. I wonder what she has been eating? Is it perhaps the last of the icing which her mother used on a cake or is it her breakfast cereal? The bowl does seem a bit too large for cereal. Do you know what "gourmet" means? It means some one who appreciates good food.

Most of the colors are cool,—the cloth is blue with green shadows, and so is the dress of the little girl. The background curtain is a darker blue. A bit of brown appears here and there, on the cushion and on the wall. A very small amount of red can be found,—on the cup and on the cheek of the girl. Even the warmer brown of her hair has been shaded with green.

This picture is not in Picasso's later, Cubistic style, but in an earlier one, where Picasso was experimenting with colors more than with shapes. (Picasso can, of course, still paint "current" pictures in any of the many styles which he evolved over the years.) Note the draping of the dress, the table cover, and the blue curtain.

You might compare this with Vermeer's "Cook," to see the completely different approach to a similar scene.

### *The Harlequin: Pablo Picasso*

The harlequin, you will recall, was a clown and, like many clowns, wears a mournful expression. See the branch which he holds? According to tradition, this is a magic wand.

The figure itself is almost colorless, with touches indicating the features and the hair, and a hint of red outlining the figure. The background has more color, being green with bits, almost dots, of red and yellow to enliven it.

Is Picasso saying the world is a sad place or simply portraying the sadness of the harlequin? Or perhaps the artist was just experimenting with colors. Or it might be he realized, as clowns do, that extreme sadness can be ludicrous.

Note how well proportioned the figure is and how much the artist has achieved with a few colors and a minimum of lines.

### Candido Portinari, 1903— Brazilian

In 1903, Portinari was baptized at the coffee fazenda in the little town of Eugênio Brodosqui in the state of Sao Paulo, Brazil. His father was Giovan Battista, an

Italian immigrant, and his mother was Dona Domenica Torquato de Bassano, both of whom were country folk. They had twelve children.

In 1912, Portinari, helping decorate the local church, painted a star and determined to become an artist; in 1918, he enrolled at Escola Nacional de Belas Artes in Rio de Janeiro. In 1928, he traveled in Europe, painting little and studying much. In Paris, he met and married Dona Maria Martinelli, returning to Brazil with her to devote himself with new enthusiasm to his art. In 1935, he won the Carnegie Institute exhibition award. He often painted murals, in 1942 doing frescoes for the Congressional Library in Washington. In 1953, he painted a mural "War and Peace" for United Nations. He incorporated Negro motifs and music into some of his works, in an effort to reflect the whole life of his native Brazil. He also painted several austere Biblical epics and made mosaics for churches. He has been called the Brazilian Michelangelo.

### *The Coffee Bearers: Candido Portinari*

Note the strength of the workers stevedoring the coffee sacks. Even the women have loads upon their heads. The workers reflect the mixed heritage of Brazil, some being apparently of Indian and some of African descent. A few of the women have brought their children with them.

Compare these workers with those in other pictures, for instance, with the Louisiana ricefield "hands" of Benton and with the dockmen of Bellows. Have you seen pictures of ancient Indian statues in your history book? Do you think Portinari's figures resemble some of these?

Note the economy of line, the minimum of detail with which the artist has presented his people. While not gaudy, the colors are bold and simple, with a mass effect both simple and impressive.

Portinari has painted the bags of coffee in dark, heavy colors, which increases their apparent weight. The women are large and sturdy, almost as big as the men, if not as tall. Each worker has his feet planted firmly on the ground, as though the load were pressing him against the earth. What is the artist trying to say? Is it that the weight of the world rests upon the men and women who do its work?

### **Raphael, 1483-1520 Italian**

Raphael was born in Urbino in the Apennine mountains. In its time, Urbino, although a small town, was a center of intellect and culture. While assisting Perugino, Raphael learned to use transparent, golden colors. He has a powerful and reverent manner of portraying the Madonna (Mary) and the Child (Jesus).

His father, Giovanni Sanzio, was also a painter, but he died when the boy was eleven and the child was raised by his stepmother and an uncle. (The painter's real name is Raphael Santi or Sanzio, but he is customarily referred to only as Raphael). He died of a fever when he was 37.

### *Madonna of the Chair: Raphael*

Compare this painting with The Holy Night.

Here, the artist directs attention, not by the glow of light but by the curving lines of the arms of the mother and of her headdress, and by the bright golden-orange robe of the Child.

The plan for painting a round picture differs from composition suited for an oblong or square one. See how Raphael has used the curve of the arms, the flow of the drapery, and the trim of Madonna's garment to enhance the visual interest in the round painting. Also, note how the sturdy carved upright of the chair contrasts effectively and prevents the curves from becoming monotonous.

Aren't the colors splendid? The skirt is a heavenly blue and the blouse is a restful green, while the turban harmonizes pleasantly with the dark colors in the background. Did you see the small arc of the halo, just above the Madonna's head?

How much love is evidenced by the Child leaning confidently upon his mother's shoulder and by the mother's resting her cheek against the head of the Child. Isn't this a "natural" pose? The Child is plump and sturdy and appears a bit shy. Perhaps he is just sleepy. The face of the Madonna has strength and individuality. She is a person, not a type. The child in the background is probably Saint John (the Baptist) who is a cousin and is frequently portrayed with Jesus. Does this make the Christchild seem more like a real person to you?

### Pierre Auguste Renoir, 1841–1919 French

Renoir was born February 25, 1841, at Limoges, a town famous for generations for its china and pottery. Renoir's father, a tailor, apprenticed the boy to a porcelain manufacturer. Working here, Renoir learned to admire the shining transparencies and subtle brushwork on the china. Sometimes his paintings have that same delicacy and translucency.

Renoir liked people and was a friend of most of the artists of his time, particularly Sisley and Monet. He admired the work of Delacroix and Ingres.

Especially fond of rich, vibrant color, he spent his life studying the effect of light falling on objects, of shapes so curving you felt you must touch them. He constructed his paintings more with color than with line drawings. Late in life, still experimenting, he began making models of his subjects before he made their portraits. Each of his paintings has a joyousness, a visual exuberance, and a lyric intensity.

In Provence where he had lived since 1900, Renoir died on December 17, 1919. He is one of France's greatest modern painters. Many of his canvases have been brought to America.

### *Mlle. Romaine Lacaux: Pierre Auguste Renoir*

This is a picture of a fair and delicate child, dressed in a simple white blouse and black pinafore. The hair is drawn back from her face, emphasizing the delicacy of the jaw line and the fine bone structure of the face.

The drapery to the left is very simple and does not detract from the sitter, while that on the right is patterned, repeating in more subdued tones the spot of color made by the girl's lips and the flower in her lap. Did you notice her little earrings?

It is said that Renoir painted his people so real that one almost wanted to touch them. Do you think the delicate coloring of the child is attractive? She is charming, don't you think?

### Diego Rivera, 1886–1957 Mexican

Diego Rivera was born in Guanajuato, Mexico, in 1886, and lived in Mexico City

most of his life. He was a man of phenomenal energy, and transformed the art of his country. It has been said that he launched the "Mexican Renaissance."

Mexico has not always had a happy political history, and for a time Rivera was very much interested in communism. He defied presidents, dictators and millionaires and was occasionally forced to "hide out" because of his impetuosity.

His paintings reflect many of his political theories and his feeling that the Mexican people were being exploited.

### *Mexican Child: Diego Rivera*

Compare this child with the painting by Renoir. While there is a world of difference, artistically and geographically, this child is equally appealing. Renoir's little girl is fair and dainty and this one is dark and sturdy. Notice the wide brow and the large, beautiful eyes. The little Mexican girl has on a simple dress and no ornaments, for she is a child of people who have no luxuries. She appears to be solemn but not unhappy.

Notice the many shades of blue. Wasn't the artist daring to make the background almost the same hue as the dress? Do you think the blue enhances the darkness of the child's coloring? Notice the plump little toes peeping out from under the long dress.

She has her hands in her lap, and her head is held stiffly, almost like a doll's. This is an arrangement usual to primitive artists.

Rivera is more interested in the child as a type than as an individual. She might be any little native Indian or Mexican girl sitting quietly and shyly in the market place. Have you seen in the library pictures of primitive statues or carvings from Mexico? Do you think these influenced Rivera's painting of the little girl?

### Henri Rousseau, 1845–1919 French

Rousseau came from an ordinary French family, and had little schooling. While in the French army, he was sent to Mexico and probably to South America.

When he returned to France, he got a job in the customhouse and devoted his spare time to painting.

Becoming an artist late in life, he painted as he "felt" rather than by fixed rules of composition and coloring.

### *Summer: Henri Rousseau*

How green the trees are! They almost dominate the picture. Could this be a result of Rousseau's remembering the thick tropical forests he saw in Mexico? Some critics think so.

Rousseau has an original, childlike style. Notice how meticulously each leaf is drawn. The ground is "lightened" by streaks of sunlight and the middleground by the blue streak of the river.

How bright the little figures are! The skirts are orange or red, and the aprons and headkerchiefs are white. Even the cow is gold of flank under a streak of sunlight. The white horse stands out clearly, but you have to look hard to find the dark little dog and can easily miss the black and white cows on the far side of the river.

Do you like this painting? It is peaceful and cool, isn't it? Does it make you think of a park you once visited, or perhaps a river where you fished?

### Thomas Sully, 1783–1872 English-American

Sully was born in England, the son of actors who later came to the famous old theatre in Charleston, South Carolina. He set up shop as a portraitist in Richmond, Virginia, after studying in Europe for a time and after also painting some in England. During this interval, he painted a picture of Queen Victoria.

When he returned to America, he established his own studio in Philadelphia. He was not a stickler for realism and saw no reason why he should not “improve the appearance” of his sitters. Hence, he was a very popular portraitist.

#### *The Torn Hat*: Thomas Sully

This is a charming picture of a little boy, a bit tousled and perhaps enjoying his summer vacation from school. He has been playing in the yard or fields. His hat is torn and the sun peeks through across his face.

The lad is not as delicate as Renoir's Mlle. Lacaux, but is nevertheless a very handsome little lad. See how the dark background recedes and how the gold-yellow of the straw hat and the light color of the shirt collar emphasize the fairness of the skin. Perhaps that is why he wears a hat; he may sunburn easily.

Does the boy seem real to you? Would you like to play with him?

### Constant Troyon, 1810–1865 French

Troyon worked for a time in a porcelain factory at Sevres, which is famous for its china wares. Some critics think he reflects the love of luminous colors, such as fine china has, by his handling of light in his pictures.

The artist visited in Holland and was impressed by their fine cattle. Later, when he began painting landscapes, he was influenced by the Barbizon school. Like most painters, he copied the work of other artists, which is an accepted method of learning.

When he had developed his own style of painting, his canvas reflected his love of sun, of animals, and of the French countryside. Troyon was one of the greatest French naturalists.

#### *Pasturage*: Constant Troyon

The peasant girl has a stick in one hand and, with the other, is swishing her skirt, trying to hurry her geese along. Is she driving them to pasture, or is she perhaps trying to get them to go home? She has a long-legged, shaggy dog with her.

Did you notice the sheep on the left, and the other cows, beside the two big ones, in the pasture on the right? The distant church spire and a few houses indicate a village may not be far away.

It has been a sunny day with many scattered clouds. The distance is in the sunlight, while a cloud shadows the middle foreground and the farther cow and part of the field, while the immediate foreground is again sunny.

Notice the girl's red vest and the red of the cows, bringing life to the green of the fields.

Compare this canvas in feeling and execution with Rousseau's farm scene, or with Benton's. Which do you like best?

**John Trumbull, 1756–1843 American**

John Trumbull was a distinguished portraitist of the early American era. He was born in Connecticut and educated at Harvard.

While serving in the Revolutionary Army, he was under Gates and Washington. This experience helped to make his paintings more authentic. During the war, he helped the American cause by making maps.

Later, he studied under both West and Copley. Many of the murals in Washington, the nation's capitol, have been painted by him.

***Signing the Declaration of Independence: John Trumbull***

While this is only a small painting, it gives the viewer a feeling that it is much larger. During the days of the American Revolution, there were no cameras so that most scenes were "recorded" by artists who had been present or who had verified reports of the occurrences.

Most of the men in the painting can be identified. If you will look at pictures of them in your history book, you can probably pick out John Hancock, John Adams, Thomas Jefferson, and Benjamin Franklin who are standing before the table.

Notice how the eyes and faces of the larger group, directed toward the group at the table, tends to focus your attention on these figures and make them more important. The flurry of flags in the background, on the wall, adds to the drama. Trumbull has shown the sunlight flowing across the floor and brightening the area by the table. This further emphasizes the fact that the principal patriots are convened here.

Compare this with a picture of the senate, meeting today. Or perhaps with a photograph of a United Nations meeting.

***Mrs. Freake and Baby Mary: Unknown American***

Compare the detail in this picture with that of Hals' Cavalier. This will show the essential differences between the "classic" and "primitive" schools of painting.

Originally, primitive paintings were just that,—paintings by primitive people who had not yet mastered perspective and other small tricks of the painter's or portraitist's trade. However, many artists now adopt the style, not because they do not know how to paint better but because they prefer the method. It appeals to them and expresses their feelings. While primitives may appear a bit quaint, they often have a warmth and appeal lacking in more classic canvases.

The artist probably had little artistic training and perhaps little opportunity to practice his art. The picture was painted about 1674, during the American Colonial times. Faces are carefully rendered, but the figures are stiffly posed, especially the child's. The hands of the child are especially awkward, but we can be sure that the young husband was so proud of his wife and child that he was pleased with the likeness anyway.

Note the dark reddish-brown background, the dark red curtain, the splendid carmine underskirt, and the vivid bows of yarn or ribbon on the lady's dress. The child is dressed almost entirely in pale yellow and white, with long flowing skirts, fashionable then, which are these days worn for christenings.

Studying a painting like this will enable one to gauge the artistry which goes into a painting such as Renoir's aristocratic little girl.

### Jan Vermeer, 1632–1675 Dutch

Jan Vermeer was born at Delft on October 31, 1632. In 1653, he married Catherine Bolens; when he died in 1675, he left her a widow with eight children. She sold the pictures, which he had not yet promised, to pay her debts.

Vermeer is especially noted for scenes of everyday life and for his landscapes. Most of the genre paintings have only one or two figures. His interiors are built around square or rectangular lines, relieved by curving objects. He did not leave many paintings.

He liked rich tones of green and blue and was especially fond of yellow. His later paintings have pale, soft colors, delicately and subtly combined and perfectly in harmony.

He was especially adept in handling light.

#### *The Cook: Jan Vermeer*

This type of picture, presenting realistically the scenes of everyday life, is called a genre painting. The cook, a study, pleasant-faced lady, is preparing dinner. Behind her is a wall of indeterminate gray-green, while the baskets, the loaf of bread, and the window repeat tones of brown and gold, with the gold of her bodice being brightest. Blue appears in the cloth falling across the green table linen and in the jug on the table and also in the curving folds of her apron. Pitcher and casserole are terra cotta and her skirt a full, rich red. Vermeer is credited with the first mastery of glazes. He often put one thin, transparent color, such as orange, over another color, such as blue, to give the effect of a very beautiful changed color. Can you guess the glaze-colors used on the blouse?

The house and the table are square, and so is the box on the floor. Could it be a footwarmer? Houses were often cold and many pictures of that age show footwarmers on the floor.

Note how intent the cook is upon her task. I wonder if she is making cookies for supper? Light from the window makes the whole scene bright and airy. There is a simple and gentle dignity that is very appealing.

#### *View of Delft: Jan Vermeer*

Vermeer brings the same delicate surety of touch and the same mastery of pale, golden colors to this city scene that he evidenced in "The Cook." The wide curving sweep of the riverbank in the foreground relieves the angular lines of the buildings, as do the spires extending upward. Building roofs are red and slate blue, with the rounded shape of several boats in the middle area offering a pleasant contrast to the architectural rectangles. Tops of trees peer over the walls at various spots.

What is the center of interest? Is it the larger building in the middle, which may be a courthouse or a church?

Note how the shadow of the buildings, falling on the water, changes the hue of the water. See how the river also reflects the shimmer of the sunlight. Do you think the people on the sandy riverbank in the foreground are asking the man to ferry them across to the town?

Do you like this very realistic style of painting? Or perhaps you like the way Rousseau or Van Gogh painted better? Or, perhaps we will be richer if we can like and enjoy both types of painting.

**Benjamin West, 1738–1820 American**

Benjamin West, the tenth child of an innkeeper, was born of an old Quaker family. Tradition says that he first learned how to mix colors from the Indians using warpaint.

West began making portraits at 15. Sent to college, he proved a poor student. Charming and handsome, he had many wealthy friends, who sent him to Italy to study painting; he also studied in London. His canvases reflect the Puritan belief that all paintings should elevate or teach.

West lived a peaceful and happy life and was more famous, if not perhaps more accomplished, than his contemporary, Copley.

***Penn's Treaty with the Indians: Benjamin West***

Like Trumbull's "Signing the Declaration of Independence," this is a historical painting. In those days, it was fashionable to paint all politicians wearing Roman togas or robes, but West depicted them in the usual colonial clothing. Penn wears a snuffbrown suit, and the others green or brown greatcoats. The Indians are shown in native attire. Several feathered headdresses and spears are visible. One of the mothers carries a baby on a cradleboard.

A merchant is showing the Indians the cloth which will, apparently, be one factor in the treaty. The Indian in the right foreground already has a bolt of deep rose cloth, while one in the background has a dovegreen one.

Penn is the center of interest, because of his placement in the picture and because his widespread hands indicate that he is the speaker. Note how carefully the figures are drawn. This realism reminds one of Vermeer, does it not?

**Grant Wood, 1892–1942 American**

Grant Wood was an American artist, representative of the Middle West. He studied in the Art Institute at Chicago in 1912–1914 and in Paris in 1920–1922. In Paris, he grew a sandy beard and bought a Basque beret and tried to look like a "Left Bank" artist, but this did not seem to improve his painting. He decided that his "best ideas came while milking a cow," so he returned to the United States.

Born at Anamosa, Iowa, Wood grew up in Cedar Rapids, experiencing extreme poverty after his father died when the boy was ten. The boy sold vegetables, going from door to door. At that time, Midwestern America could boast few graces and fewer luxuries.

Wood was commissioned by the American Legion to do a stained glass window. Since he knew nothing about glass, he went to Munich to learn how to design the window. There he saw some early Flemish paintings. These reminded him of the people back in the Midwest, with the same earnest, severe faces. These were common people, plain or even almost homely, who became beautiful when seen with the love and intensity of some one who understood them—Grant Wood, for instance.

When he returned to America, the artist began painting his people as he now thought they should be painted. He paid meticulous attention to detail and his style is easily recognized. Most of his pictures are of faces or of people. He made a few landscapes but did not like them. He spent the rest of his life portraying the men and women he knew as he thought they should be drawn, stern, honest, uncompromising but friendly.



***Young Corn: Grant Wood***

This American farm scene shows trees and hills in the background, a field in the middle, and curving rows of young corn in the foreground. The corn, growing in rows, looks a bit like cloves stuck in a roasting ham, except that corn is green and not brown.

The earth appears to be puffy, like a loaf of rising bread. I think the artist has drawn it so, to indicate its productivity, don't you? Note that the hills in the background are also swollen.

Most of the colors in the picture are cool, the gray of the sky and the green of the pasture and trees. You might note that trees are not drawn realistically, but look like green balls of cotton. These indicate Wood's admiration of early Flemish primitive paintings.

The redbrown of the field in the foreground is repeated in the red of the distant roof and in the minute dash of color in the child's dress and in the reddened shadow of the middle tree. The importance of the land, and its life-sustaining productivity, is emphasized by the very smallness of the human figures. Most of the world's food comes from the land.





